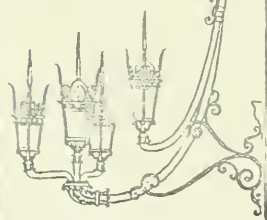


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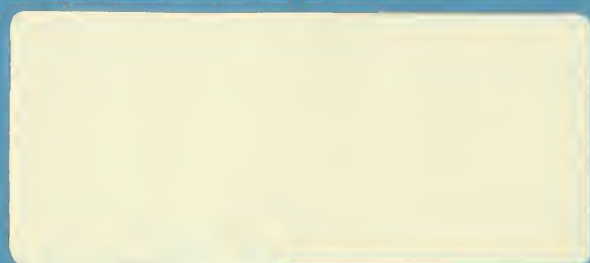
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A STUDY OF THE FEASIBILITY
OF ESTABLISHING
A CULTURAL ARTS CENTER
IN
BOSTON

BY
RUSSELL W. & ROWENA WOODHAM JELLIFFE
DIRECTORS OF THE KARAMU FOUNDATION
CLEVELAND, OHIO
UNDER A GRANT MADE BY THE
COMMITTEE OF THE PERMANENT CHARITY FUND

OCTOBER - DECEMBER
1963

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I. ACKNOWLEDGEMENTS

The following report is compounded of the thinking, the observations and the opinions of thoughtful people who have graciously and seriously given us their counsel and their criticism. We are deeply indebted to them.

We wish to express an appreciation to the members of the South End Development Committee, the Board of Directors of the United South End Settlements, the South End Music Center and the Children's Art Center out, of whose combined concern and initiative this study was undertaken. We also wish to acknowledge the courtesy extended by making available to us office space at 20 Union Park and occasional stenographic service as well as meeting space for the Development Committee.

II. THE AREA OF EXPLORATION

The need for a cultural center, with strong participating communication between all of Metropolitan Boston's many and diverse peoples, and reaching through all ethnic, national, racial and religious lines for creative contributions, has been explored and affirmed through conferences with approximately 120 persons from many walks of life. These persons included the presidents and faculty members of the universities and colleges of the area, including both graduate and undergraduate schools, the Libraries, the Public Schools, the Museums, Musical organizations; schools of music, fields of dramatic and operatic effort, social welfare agencies, officials of the United Community Services, the Boston Redevelopment Authority, the Action for Boston Community Development, politicians, labor organizations, bankers, industrialists, businessmen, Protestant, Jewish and Catholic religious leaders and neighborhood people, residents of South Boston, Charlestown, the South End, the North End, Roxbury, Dorchester, Somerville, Cambridge, Brookline, Lincoln, Everett and other specific suburban areas.

(See appended list)

III. THE DIRECTIVES FOR THE STUDY

The study and the report is in compliance with the directives given by Mr. Charles Liddell, Executive Director of the United South End Settlements in cooperation with the Development Committee (Miss Helen Morton, chairman) and the Boards of the South End Music Center and the Children's Art Center and financed by a grant from the Committee of the Permanent Charity Fund through Mr. Wilbur Bender, its director.

This study was begun October 1st, 1963 and concluded December 18th, 1963 with the submission of this report.

The Directives follow.

BASIC PURPOSE OF A STUDY FOR RECOMMENDATIONS REGARDING THE FEASIBILITY OF ESTABLISHING A CULTURAL ARTS CENTER IN BOSTON MASSACHUSETTS

---as outlined, for the Development Committee, by Charles W. Liddell, Director of U.S.E.S., in his letter of July 22nd, and subsequently accepted by Mr. and Mrs. Russell W. Jelliffe, Directors of Karamu Foundation, Cleveland, Ohio in their letter of August 26th, 1963.

"The basic purpose of the study is to decide whether the idea of a Cultural Arts Center is feasible, and if it is:

- . (1) to outline the concept and the directives needed for a fresh undertaking in the arts as they relate to individual growth, human relations and the enrichment of contemporary culture.
- . (2) to determine where such an undertaking fits into the cultural arts pattern of the Boston Community.

- . (3) to provide guides for the way in which the work can take root, grow and prosper in excellence of quality, genuineness of social services to individuals, the neighborhood and larger community.

Specific areas for inclusion in the study would be:

- . a) Clarification of the underlying concept.
- . b) An appraisal of the need.
- . c) Degree of interest in the idea.
- . d) Forecast of users of the services.
- . e) Administrative structure possibilities.
- . f) Kind of staff.
- . g) Cost estimates.
- . h) Potential of financial support.
- . i) Relationships to existing organizations in the arts, education and social services.
- . j) Methods for combining what work we already have with what we want.

IV. BOSTON'S CULTURAL HERITAGE

Boston, being one of the oldest of the country's cities, came to a cultural and educational maturity at a relatively early date in the history of American communities.

Long before the founding of its Symphony Orchestra, its Museum of Fine Arts, its Public Library System, there had developed in the city's early life, numerous cultural flowerings, literary and musical groups which provided a readiness for what has been achieved. The outstanding literary figures in this era made known to this country and to the world, the cultural level of the city which bred them. Even when the national hazards and the native Indian had to be dealt with this community found a way of pursuing its cultural and intellectual life which spread westward to put its stamp upon the nation. Even as the demands of a steadily expanding frontier had to be met, yet was there a recognition of the arts in this building society. And here it was that patterns were set for architectural, musical and literary standards for which the nation is indebted to Boston and its community today.

So with its educational institutions. Once designed primarily for the propertied gentleman, they have long since reached out to include in the educational fold, representatives of diverse religious, national, ethnic and economic groups.

The newer developing institutions such as Boston College, Northeastern University, Boston University are striking in the diversity of their composition today.

Thus it can be seen that the pattern has been set here for change as changing times demand it. It is written into the Boston historical record.

V. CULTURAL OPPORTUNITIES AND NEEDS TODAY

What is Boston's concern today for the cultural life of its people? As Boston has extended educational opportunities to members of all groups, may not the question be raised and serious thought and action taken, to extend its cultural opportunities beyond the privileged to all segments of its people?

There is, at this time, in this present decade, an upsurge in the recognition of the values of the arts, all over the nation. One evidence of this is a recent study done by the city of St. Louis which explores the need of developing and sustaining in breadth and depth, its artistic and cultural institutions, dated June 1963. This study may be had from Booz, Allen and Hamilton of Chicago.

Another indication of this trend may be seen in the recent formation of a Cultural Affairs Division of the Department of Health, Education and Welfare of the Federal Government.

Our exploring has disclosed that a very large part of the body politic live entirely outside of or are seldom touched by the civilizing influences of any of the accepted cultural institutions of the city. This has been observed by those who have advised with us. Not only do the great majority of the $2\frac{1}{2}$ millions of people in this metropolitan area seldom visit the Museums or even hear the orchestra, vastly fewer ever have the opportunity of personally participating in any cultural program.

The suburban areas often provide certain cultural programs of high quality for their own immediate people. We also recognise many fragmented cultural groups in Boston in Theatre, Music, Dance, etc. which, no doubt, return real satisfaction to the limited numbers participating. The doors to these, however,

would seem to be tightly closed, not only to the culturally dispossessed but also to many educated people in the city who today cannot find their way into the numerous but fragmented cultural circles. The energy expended in these commendable suburban efforts is thereby diverted from the Central City, Boston, which largely provides the opportunity for livelihood and for which, it might be thought, a considerable degree of obligation would be recognised.

It appears to us that Boston proper is, therefore, conspicuously lacking in developing and sustaining cultural opportunities for Boston people and particularly those opportunities which draw together its many diverse peoples on a contributing and participating level.

This fact is known, acknowledged and deplored by many of its responsible citizens. But a considerable number are today honestly unaware of the large numbers living beyond the influence of its cultural institutions. There seems to us to be a prevailing and dangerous complacency as to the need of educating for the city's cultural life.

The Esplanade Concerts, the Fine Arts Festival and Channel II programs deserve the highest commendation. They reach beyond the culturally privileged to include all of its people. Here it is obvious the contact is on a spectator, a non-participating level. While the spectator level can be highly meaningful to those who have been privileged to know and understand the art medium, the value is infinitely less to those who have never really known their satisfactions through participation.

The lack of contact, of communication between South Boston, the North End, Charlestown, the South End, Roxbury, Dorchester, etc. breeds apprehension and fear on the part of one for the other. One South Boston resident, in speaking of it said, - "we live in undeclared hostility".

There is no doubt, however, that great creative capacity exists in Boston's separated islands. One man, in speaking of the dearth of opportunities open to him and his associates said, - "We yearn for this but we do not achieve, we want but we are not supplied. And we are not barbarians."

Boston's divisiveness of its people is an historical fact compounded of its geography, (its rivers, peninsulas etc.) and heightened by certain ethnic groups having lived for a long time in this insular fashion, so that it comes to be taken for granted that they should probably continue to do so. However, the question must be raised as to whether or not this separation is compatible with the city of the future. Separation and the concentrated living of homogeneous groups, the inbreeding of their cultures, while it may result in a deep devotion for the indigenous culture, may also breed completely false concepts of other component peoples of the city.

American history has revealed that, as wave after wave of immigration has arrived each was compelled to suffer undervaluation and rejection before their cultural potential was recognised and incorporated into the strength of the nation.

The apprehensions and fears caused by separation have often exploded into wasteful conflict which is entirely at variance with the declared objectives of our society. It must therefore be questioned today whether or not this separateness into ethnic, racial and religious pockets is compatible with the urban renaissance that is upon us.

As there is separation and lack of communication between its component peoples so there appears to be lack of communication between the various areas of the city's life. Those whose concerns center upon the political, the academic, cultural, business or religious interests of the city seem to function largely within their own spheres and to have limited communication

with the others. It would seem that gains might be made in meeting the city's total needs if avenues of inter communication might be extended between these spheres.

While one hears much today of the doom and gloom of American cities we would prefer to believe that the problems we see and fear can be solved, that the means of their solution are at hand and that a far sounder, more wholesome city is in sight. Evidences of the physical rebirth of the city are every where around us in Boston. Transportation systems are being designed to meet the flow of people. Slums are being eliminated, housing and school improvement is in evidence, but, surely transportation and real estate improvement are but means to a more significant end, namely, the realizing of the human potential. There must be at least equal concern given, on the part of the city planners, to the upgrading of the lives of the people who will inhabit the rebuilt real estate and use its transportation systems.

May we offer it as one of our firm beliefs that education through the use of the arts is a very practical means of motivating and stimulating the individual who is at present, culturally dispossessed, and of providing a point of contact for the discovery of common purpose and mutual respect and appreciation of the presently separated parts of the citizenry. Out of this may develop a sense of pride of and responsibility to the larger community.

(a) The Value of the Arts to the Individual

Since many erroneous concepts of the arts are abroad and the place they fill in education of the individual and of society is not fully understood, it seems necessary to explain their functions, as we see them, in relation to today's needs. Quite generally it is conceded that the arts have been the bearers of civilization down through the ages and that

the privileged members of society can make good use of them. Less accepted is the fact, born out by many studies, seen by many educators and sociologists, that their value is perhaps even greater to those who have been culturally deprived.

Here is an area where the underprivileged can respond to the object immediately, without the need of resorting to words of which he may have few and which he may use inadequately and fearfully. Visual forms are not discursive. The whole is grasped in one act of vision, or of listening, or of identifying with a dramatic presentation. This reaction can be highly rewarding to the underprivileged youth. There is a door opened to him, there is a challenge to create, a reason for reaching out for new and exciting experiences. There comes the release of energy unused in his world, where he becomes conditioned to defeat. A self discovery results and a new chance to live, a new reason for living.

Rather than expand this further may we refer here to an appended paper by Dr. Nathan Cohen, formerly Dean of the New York School of Social Work and Vice President of Western Reserve University, in which he discusses the role of the arts in motivating culturally deprived persons. From our own near half century of working with the arts we must ourselves bear witness to the very practical way in which they have served to rekindle a light that had nearly gone out.

(b) The Arts in the Social Service Program

Francis Bosworth of Friends Neighborhood Guild in Philadelphia is known to members of this committee as an exponent of the use of the arts for education for all levels of society, but particularly for the deprived. He said in a paper appended to this study, "I believe that there was never a time so

important as now for a renaissance of art in the settlements as a vital conscious part of its life." He believes that the real problems of our society are deeper than the material ones, that they lie in boredom, loneliness and alienation. These are the problems of individual motivation which participation in the arts can achieve.

He said recently at a settlement conference, "Let the settlement understand its true purpose and art becomes the medium of expression for everything else we do. Our concern is people. They are the reason for our being and must always remain so. Only through the arts can we help people to search for the true meaning of their existence. This is the way we discover one another."

(See "The Role of the Arts in Neighborhood Life" by Francis Bosworth, also, "The Role of the Arts in the Settlement Program" - appended)

Word comes to us this week from Helen Hall, Head Resident of Henry Street Settlement of New York, that their various art efforts, in theatre, dance, music and allied arts are to be gathered together and housed in a new building - a Central Arts Center for the East Side, with close relationship, one to the other, so that each supports the others. Skilled leadership for each department is planned, all under one able director.

There are those, genuinely concerned with the arts, and their maintaining a high standard, who have come to mistrust the social agency's use of them. They point out that they are belittled, treated as hobbies, as entertainment merely and that teachers are poorly qualified. If this is so - and no doubt there are instances of this - it is due for correction. But many instances with high standard are also on the record. We speak here of using the arts respectfully, knowledgeably, ably.

(c) The Arts As Social Education

Certainly the arts bear their own validity, should be considered primarily in their own right, should be pursued with excellence as their goal and should be taught by highly qualified persons.

Quite as definitely as we believe that the arts should not be approached or regarded merely as therapy we are also of the opinion that they should not be held merely as vehicles of social education. That both results inescapably follow the use of the arts, is not to be denied.

One of the most outstanding of the social by-products is that of establishing communication between those who constitute the study group. Probably no one in the Boston community speaks more effectively for the need of communication than does Dr. Erwin D. Canham, of the Christian Science Monitor. Speaking recently before the Executives Club of the Greater Boston Chamber of Commerce where the topic was The Business of Culture in Boston, Mr. Canham made an earnest plea for the communication between the city's people which can come through the arts, the balance which may be had for the country through the nurturing of its cultural values. He spoke of investment in Boston's culture as of prime importance, foresaw through extended leisure time increased need for the arts as a means of rescuing us from "sterile recreation." "Eternal values flow from the cultural life. They are at the heart of goodness," he said.

The programs contemplated would be carried out by groups of persons representing a true cross section of the community, embracing all ethnic, racial and religious groups, as well as all economic levels and representing the culturally advantaged as well as the culturally deprived. One of the secondary values would therefore be in the comfortable, unforced relationships found in the art groups through which the program operates. This kind of association appears to be one of the most effective ways of dispelling the

undeclared hostility which has been acknowledged by many persons interviewed as existing at the present time in our tight little insular areas. We believe that much mistrust and fear could thus be replaced by the discovery of common cause and similar aspiration. Again we would bear witness to the results of our own endeavor as we have seen it operate in Cleveland.

(d) The Problems of the City and the Arts

American cities have born wave after wave of immigration, have slowly (and often painfully) merged them with others in our school systems, in the labor markets and into the cultural life of the nation. Our latest wave comes not from foreign lands, but from our own; the American Negro. In this new wave we experience the same old prejudices, the same old stresses and strains, plus the added barrier of color. So alarming is the challenge indeed that Charles E. Silberman in a Fortune Magazine article (March 1962) on The City and the Negro wrote, "The urban problem is in large measure a Negro problem.....Helping the big city Negroes move up into the great American middle class is the largest and most urgent piece of public business facing the U.S. today."

Because the Negro has lived so apart from white Americans there has not been anything approaching a true appraisal of his capacity. But slowly it dawns upon us that here lies a great untapped reservoir of creative capacity, one which responds warmly whenever opportunity is really given, to the skills, the disciplines, the ordered learning process involved in the handling of the arts. One instance of evidence is to be found in the well known Higher Horizon programs of New York City. (See appended material.) Another is revealed in the Banneker Group, in St. Louis, under the direction of Dr. Samuel Shephard, Jr.

So let us not conclude that the arts program as conceived in this report

will be limited to individual gains. The city stands to gain immeasurably when its individual citizens can discover capacity and pride within themselves and weave it into the city's cultural fabric. This would seem to be one of the most effective ways of preventing the school drop-out or the city delinquent that plagues us sorely. It is at least one (among many) ways of dealing intelligently with our latest wave of immigration. Silberman reminds us that "bringing people from society's back waters into the main stream of American life has always been the principal business - and the principal glory - of the American city." The sustaining middle class upon which the future of this or any other city depends is not likely to be drawn back from the suburbs to which they have wandered - though a few may return - but largely they have to be manufactured in the city's work shops. We believe that the proposed arts program is a useful tool in that workshop.

We believe that such a program would tend to create, when combined with other constructive means, the healthy community which would deserve the kind of physical rehousing that Boston now has underway. It would seem that these two kinds of rebuilding are essential, one to the other, neither being adequate without the other.

(e) Boston's Economic Underpinning

One sees Boston's economy now firmed and strengthened by the emergence of its leadership in the field of electronics. A sound economy seems a prerequisite of a flourishing culture.

VI. PROGRAM AND HOUSING OF THE ARTS CENTER

(a) THE BASIC CONCEPT

The Art Center would be the projection of an idea. The idea would transfer into concrete expression, belief in the capacity of all men to grow in dignity through the arts, to share their discovered values and to brighten their civilization.

It would be dedicated to the Arts as a means of reaching beyond pleasure to provide permanent enrichment.

Its aim would be to embrace all of the performing and visual arts as it is possible to graft them strongly and meaningfully into its growth.

As one sees our nation and this city taking new thought for the Arts let us be certain that in their quick expansion we do not deny their values to the peoples now deprived. Let this center seek to reveal to the advantaged members of society the satisfactions of joining with the deprived in pursuit of the Arts.

The proposed Art Center should be large enough to make impact on the city and yet small enough to serve well the individual need. The atmosphere which should permeate the Art Center should be one of warm, personal concern for all of its members as opposed to the more impersonal, class room atmosphere of the formal educational institutions. Belief in the dignity of the individual is not only the voiced, but the daily practised, way of life within the Art Center, so that its members can truly have the sense of belonging to a group where they are valued and understood. This should be their cultural home.

The size of groups within the agency, as well as the agency itself, should

be as large as they can be strong. The ability of teachers will vary as to the number of persons with whom they can maintain a high level of teaching in a given skill and, at the same time, maintain concern for personality growth.

Mutual respect between persons of varying ethnic and class groups should be visibly practised so that there would be no need to expound the principle.

The further concept of the proposed center should be to provide programs of continuing educational experience for all of its members regardless of the age at which it is initiated.

We have considered it to be more desirable to establish one art center serving the metropolitan area than lesser centers dispersed to several areas of the city seeing its advantages to be:

- (1) The level of services will be higher.
- (2) Greater efficiency of operation will result.
- (3) Greater opportunity for the association of and contact between groups using its services.
- (4) Each activity will tend to support and reinforce the others.
- (5) It will offer greater conveniences to attending audiences (protected parking, art exhibits, etc.) and will help to focus community interest on the arts.

We propose that over a period of 3 years means be found for establishing a producing cultural arts center for children, youth and adults embracing the performing and the visual arts. The proposed plan calls for an attractive, architecturally beautiful and functional plant and facilities to be in operation throughout the calendar year. The plant should consist of a well

rounded group of compatible facilities, flexible in their use by the various art areas so that they may be shared as scheduling permits.

The plant should be primarily designed for the use of its membership and its membership organizations. While certain facilities should be designed for the use of community groups not specifically organized or operated by the art center but relating in purpose to it, it should not, however, be regarded as a "tenant" building on a rental basis for the permanent or semi-permanent use of separate, independent art and cultural organizations.

We would suggest that it is of importance to provide ample, well lighted and protected parking space, for a minimum of 200 cars, immediately adjacent to the center for the use of its members, audiences and visitors.

(b) FACILITIES

The proposed Art Center should include the following facilities:

- (1) Theatre; for both dramatic and musical productions, with work shops, technical work shops, play reading and rehearsal rooms, dressing rooms etc. The auditorium should hold a maximum of 300 seats, a small orchestra pit and a stage 60' x 40' with a proscenium opening of 32', a grid height sufficient to comfortably fly scenery on approximately 30 lines. The stage should be large enough to be used also for dance performances and musical events.

Nearby, or adjacent to the auditorium there should be provided exhibition rooms for constantly rotating art exhibits of members, singly or in groups, of paintings, prints, sculpture, etc., which may be used by the theatre audience before performances, during intermissions and after the final curtains thus allowing for warm

social relations between audience members, actors and artists.

The Theatre should, of course, be provided with its own dressing and shower rooms, and toilets.

(2) Music.

This area not only calls for teaching rooms for vocal and instrumental lessons, but also for facilities to develop orchestral, choral and chamber music ensembles and the production of many of the lesser known but excellent operatic works. A small concert hall should be provided. Opera productions could be given in the theatre.

(3) The Dance.

A mirrored dance studio of approximately 40' x 30' should be planned with related showers, dressing rooms and toilets.

(4) The Visual Arts.

Several well lighted, related but separate rooms of good size should be provided to accommodate groups in drawing, painting, (in a range of media) print making, pottery, ceramics, enameling, etc. Exhibit space should be accessible to the visiting public and should provide for loan exhibits as well as those of member artists. Storage rooms for work in process, both painting and sculpture, should also be provided as well as kilns, potter's wheels, etc.

(5) Associated Arts and Crafts.

Facilities should also be included for weaving, rug making, photography etc.

(6) The Art of Reading, including Poetry and Prose should be a part of the program and adequate rooms planned for this purpose.

Care should be taken that facilities requiring quiet and repose (such as the visual arts, discussion and reading groups) should be designed in proper relationship to other facilities housing activities which are necessarily noisier in character.

A central library for all of the arts is a definite requisite.

Administrative offices are required and must be strategically located.

It is assumed that some of the facilities herein described could be so designed to fulfill more than one purpose, recognising that attractive social rooms will often be needed in conjunction with the above described program. The concert hall could be also a particularly attractive social room and the theatre auditorium could be used for educational films related to the teaching of dance, the visual arts etc.

(c) STRUCTURAL ORGANIZATION

(1) The Board of Trustees

The Board of Trustees for this organization should be duly incorporated and be persons, both men and women, representative of the Cultural, Educational, Business and community life of the metropolitan area and reflecting its ethnic, racial and religious composition. They should also be persons definitely sensitive to the educational value of the arts.

A committee from the Board should be chosen and charged with the responsibility of carefully selecting the Executive Director who should, in turn, be responsible for the selection of his own staff.

(2) The Executive Director

The success, growth and smooth operation of the proposed plan calls for

one directive head who will be responsible for the overall administration and operation of the program of the art center. The full time director should be one of good educational background, experienced in at least one of the art areas and knowledgeable in all of the others. He should also be one sensitive to the social needs of the city and concerned with educational growth through the arts. He should have stature and be able to command the respect of the community. He should be able to sustain and support his staff, deserve the respect of heads of various departments, be secure enough to allow great freedom to department heads, but able to observe and wisely lead the entire operation, relating them to each other and keeping the whole in balance.

Since continuity is of the utmost importance in this kind of operation he should be young enough to have vigor and drive and the capacity for hard work but, old enough to be trusted and respected and should see in this position his full career and be prepared to continue with it for a period of at least 10 years. His compensation should be such as to give him comfortable security for family living, not less than \$15,000 per year.

(3) Heads of Departments

Heads of departments should be highly competent persons in their various skill areas, but concerned also with the personal growth of individuals, be educators as well as artists. They should, wherever possible, be producing artists as well as able teachers.

Further elaboration relative to staffing does not appear to be pertinent at this time.

(d) FINANCING THE PLAN

(1) Capital Investment In Land and Buildings

We estimate that a building comprising a minimum of 550000 cubic feet of well designed and related facilities will be required to house the program outlined above.

The December 5th, 1963 issue of the Engineering News Record (ERN) gives the national average building and construction costs as being \$1.80 per cubic foot. Boston's current rate may be slightly lower. However, the above estimate has been confirmed by officials of the Boston Redevelopment Authority as being adequate for a well designed and constructed (brick) but non-elaborate building. At this figure the total estimated cost of the proposed building would be \$990,000 or approximately \$1,000,000.

We would suggest that careful thought be given to growth demands which will inevitably accrue to this type of project and provisions made for the later addition of needed facilities. It is our hope that the building need not exceed two stories in height and that provisions will be made for ramps as well as steps.

Ivy walls, ingeniously designed courts, hallways and fenestration can add charm and dignity without extra cost to even the simplest construction.

No estimate is given as to land costs. It is a possibility that land acquisition may be secured through the cooperation of the Boston Redevelopment Authority at a minimum figure which would mesh with their plans for the rehabilitation of the South End.

(2) Suggested Foundation Support

The matter of foundation support or construction and building purposes will receive considerable study. To the known list of local Foundations and Trust Funds, we would suggest approaching those national corporations with outlets in the Boston area.

Among these should be included the S.S. Kresge Foundation of Detroit, which has a record of many grants to university and cultural programs for building purposes.

The Taconic Foundation of New York is known to be interested in problems of human relations, especially between ethnic and racial groups.

The Ford Foundation's interest in urban problems, as well as cultural and art programs, is well established, as is also that of the Rockefeller Foundation.

It should be recognized that substantial local support would be required before foundation funds are likely to be forthcoming, for either building or operational purposes.

It should also be noted that there are two or three avenues open for support of this kind of an arts project. Some foundations are interested in the promotion of the arts themselves; others are concerned with programs furthering social education through the use of the arts. Still others are deeply concerned today with the matter of urban problems, extending democratic practices, race relations etc. The arts concern fits into all of these specific interests and appeals could logically be made using any one of them.

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VII. PROPOSED LOCATION OF THE CULTURAL ARTS CENTER

We propose that the Cultural Arts Center be located in the South End of Boston, at the Dartmouth Street approach, coming in from Copley Square because of:

- . (a) Its central location within the city.
- . (b) Its accessibility to the city at large by both present and proposed highways and public transportation systems.
 - (1) Its relationship to Roxbury and Dorchester (to which many former residents of the South End have moved and retain a feeling of kinship), to South Boston, Charlestown, Somerville, Jamaica Plain and the North End is noted, as well as that of Beacon Hill and Commonwealth Avenue with its many schools and institutions.
 - (2) The proposed removal of Washington Street elevated lines to the New Haven tracks will provide additional accessibility to this location.
- . (c) The heterogeneous character of its population.
- . (d) Its spirit and its promise.

We are not unmindful of the blight that permeates the South End. We know the statistics on crime, the prevalence of its bad housing, its inadequate street lighting, the conspicuous Skid Row elements, its drab commercial areas, its many taverns and liquor outlets, the inadequacy of its schools and the lack of opportunities for leisure time uses of children, youth and adults.

Notwithstanding, we see also many elements to recommend it. Some are intangibles. Chief of these is its long history of lively interest in the arts as revealed in the work of Albert J. Kennedy,

Charlotte Dempsey, Ruth Elder and many others. Even though active programs in some of these areas have seriously deteriorated in recent years, the memory of them is yet warm in the minds and hearts of many residents, both those who continue to live here and those who have moved away, but indicate a readiness to return and participate in them should such attractions again be offered.

One sees the unique architectural character of the South End.

One senses the spirit of its people, the earnestness of its neighborhood associations, the wish to join with other forces in lifting the level of its community life. It is believed that the proximity to the Prudential Development will extend its lifetime influence to real estate values in the South End as well as to the moral and cultural tone of the area. The inherent pride of the South End resident in his area leads us to believe that he would respond to the advantages of the proposed center and welcome those who would come to share it with him.

A partial list of the South End neighborhood and other organizations, considered as important assets are here listed:

- . Blackstone Neighborhood Association
- . Bradford-Shawmut Neighborhood Association
- . Cathedral Tenants Association
- . Chester Park Neighborhood Association
- . Claremont Neighborhood Association
- . Cosmopolitan Neighborhood Association
- . "8" Streets Neighborhood Association
- . Ellis Neighborhood Association
- . Franklin-Rice (Mackey) Neighborhood Association

- . Pembroke Project Association
- . Tremont Street Neighborhood Association
- . Union Park Neighborhood Association
- . United Neighbors of Lower Roxbury
- . Worcester Square Neighborhood Association

. (e) Availability of this location.

It appears at this time that in cooperation with the Boston Redevelopment Authority sufficient land might be acquired at this location. It is estimated that a parcel of land 350 feet by 400 feet would be required for buildings and parking space.

- . (f) Other locations have been considered but are held to be less desirable than the one described above.
- . (g) Statistical material, related to the South End.

Made available by United Community Services, Research Division.
(See following pages.)

TABLE I - CHARACTERISTICS OF AREA

TABLE I - CHARACTERISTICS OF AREA									
THE POPULATION of the South End TOTAL	G1	G2	G3	G4	I1	I2	I3	I4	
1. Population 1960	35,082	700	2,515	280	333	1934	329	4,974	2,928
2. Population 1950	54,563	1,168	2,715	463	621	2899	4,015	6,917	2,076
3. Percentage of Change	-35.7	-40.0	-7.4	-39.6	-46.3	-33.3	91.5	-28.1	41.0
4. Male Population	19,726	501	1,716	162	213	1,068	-91.5	3,189	1,313
5. Non-white Population	12,448	446	1,220	58	96	418	175	700	1,086
6. Total Foreign Stock	15,447	537	1,781	157	157	951	119	2,594	862
7. No. of Married Couples	4,677	82	283	34	29	302	204	674	413
8. Couples w/own household	4,572	82	262	34	29	291	45	657	409
9. " w/own children under 18yrs.	1,970	56	184	13	21	154	45	264	274
10. Population in Group Quarters	2,163	---	500	6	30	45	30	155	213
11. Population 5yrs. and over	32,817	645	2,369	277	310	1788	6	4,660	2,597
12. Item 11, same res. 1955	14,625	343	1,082	108	65	869	289	2,103	1,511
13. 1955 res. outside SMSA	3,726	35	402	78	59	97	99	333	98
14. 25 yrs. or over - median school yrs. completed	8.7	7.5	7.8	12.1	8.4	8.5	42	8.6	9.5
15. Total number Families	6,378	115	357	50	49	374	8.2	865	656
16. No. income under \$3,000	2,443	54	106	15	13	138	62	359	307
17. \$3-5999	2,548	32	164	17	30	120	28	317	284
18. \$6-9999	1,075	14	79	18	---	74	23	147	53
19. \$10,000 and over	312	15	8	---	6	42	---	42	12
20. Median family income	\$3,814	---	\$4,705	---	---	\$4,224	---	\$3,714	\$3,163

TABLE I - CHARACTERISTICS OF
THE POPULATION

	J1	J2	I1	I2	L3	L4	L5	L6	CITY TOTAL
1. Population 1960	3,815	2,114	3,226	3,728	2,861	1,895	1,188	2,226	697,197
2. Population 1950	5,263	3,143	5,065	5,624	5,410	2,875	2,905	3,404	801,404
3. Percentage of Change	-27.6	-32.8	-35.6	33.8	-47.0	-34.1	-59.2	-34.7	-13.0
4. Male Population	2,111	1,143	1,564	1,937	1,632	1,029	410	1,195	334,707
5. Non-white Population	173	1,129	801	3,432	2,131	316	75	136	68,493
6. Total Foreign Stock	2,145	603	1,564	611	730	1,000	544	1,043	317,064
7. No. of Married Couples	402	303	405	601	441	230	150	283	131,453
8. Couples w/own household	402	289	389	591	441	230	150	271	128,456
9. " w/own children under 18yrs.	94	61	160	212	150	130	76	91	70,361
10. Population in group quarters	130	12	14	53	79	13	406	501	40,343
11. Population 5yrs. and over	3,721	1,949	3,102	3,427	2,661	1,747	1,122	2,153	631,796
12. Item 11, same res. 1955	1,616	984	1,194	1,389	1,221	736	484	821	321,787
13. 1955 residence outside SMSA	456	347	264	541	434	151	206	183	49,823
14. 25 years or over - median school years completed	9.4	10.7	8.9	9.3	8.9	8.3	11.7	8.9	11.2
15. Total number Families	527	413	552	875	552	351	209	371	164,215
16. No. Income under \$3,000	140	154	258	333	212	154	47	125	27,359
17. \$3-5999	239	173	188	372	190	140	126	133	60,893
18. \$6-9999	96	60	94	126	137	43	26	97	53,649
19. \$10,000 and over	52	26	12	44	13	14	10	16	22,314
20. Median family income	\$4,403	\$3,972	\$3,231	\$3,804	\$3,889	\$3,352	\$3,512	\$4,367	\$5,747

VIII. THE INTERIM PROGRAM

(a) Its Strengths

We do not recommend building for the full blown plan at the beginning. We believe that firmly rooted and nurtured groups in the various skill areas need first to be cultivated and allowed a period of time for maturing so that a soundly developed nucleus for the total program is formed. There would then be a positive, going program, centered in groups of committed membership people to be housed in the new plant. The necessary readiness is thus built and the time of coming under the umbrella of the new home can be done with pride and identity. Each interest area can thus be group centered, rather than merely interest centered. There is a vast difference. The group, with its loyalty firmly built, with vision of its role in the city's cultural life, can withstand the tests of time and the tendency to disintegrate. A great extension in growth, unity and purpose will result from the stimulus of coming together in the new home.

(b) Its Dangers

There are very real dangers in this period--and in this plan. Goals will have to be set and constant measurement against them will need to be taken. This time will be a test of the capacity of the director. He will have many reins to hold, reaching out into the city, looking for potential groups to be cultivated, guiding the various "seeding" groups under the leadership of special skill persons, arranging for recognition of their growth and seeing that each one also grows in its group strength. One with less than the highest ability and skill, with less than a completely clear concept of the goal could flounder at this stage--and jeopardize the whole undertaking.

There is the danger of time, that the seeding time could be too long extended, that the seeding come to be considered "good enough", rather than looking to the constant nurturing for its full flowering.

During this period the director may come to feel that he is dealing with unrelated fragments rather than leading toward a significant whole.

(c) Its Housing

Here the ingenuity of various Board and committee members will need to be used to secure rights to the use spaces widely scattered in the city and as efficient and inviting as can possibly be obtained. It is hoped that the various Branch Libraries, colleges and universities, community houses, churches, lodges, etc. would see fit to cooperate in this matter. It is hoped that for the most part space could be secured without payment of fees, the community service aspect of their work being clear. This period will be a test upon the teacher of the individual group as well as upon the director.

(d) Its Estimated Cost

This can only be roughly estimated, for it will depend on many unknown factors. However, an estimated budget is here attached.

Estimated Cost

An interim program in the various arts media, which would provide the necessary rootage for new programs, as well as the extension of existing ones, would entail additional operational costs of approximately \$52,000 annually.

	<u>Present Budget</u>	<u>Additional Interim Costs</u>	<u>Total</u>
<u>Administrative</u>			
To, Full time director		15000.	
Secretary		4500.	
Telephone, office supplies, misc.		<u>1600.</u>	\$21100.
<u>Music Department</u>			
To, Continue present staff and program	42850.		
Additional funds needed for full time director		6000.	
Part time instructors for opera, orchestras, choral productions		<u>4000.</u>	10000.
<u>Theatre Department</u>			
To Full time drama director		9000.	9000.
<u>Dance Department</u>			
To, Instructor for 2 full days per week @ \$20. per day, \$40. per week--48 weeks (2 classes per day for children 2 hrs. each 2 classes per day for adults 2 hrs. each)		2000.	2000.

	<u>Present Budget</u>	<u>Additional Interim Costs</u>	<u>Total</u>
<u>Visual Arts Department</u>			
To continue present program	12950.		
(a) One instructor daily morning classes - 2 hrs. per day for adults - 48 weeks @ 10.00 per day 5 days		2400.	
(b) Two instructors (men) for youth and adult evening classes 7:30 - 10:00 p.m. 5 days per week \$10 each per day - 48 weeks		4800.	
(c) Materials and supplies		1500.	
(d) Telephone and office supplies		550.	
(e) Extra custodial services		<u>1200.</u>	<u>10450</u>
	<u>\$55800.</u>		
	<u>52550.</u>		
Grand Total	<u><u>\$108350.</u></u>		<u><u>\$52550</u></u>

(e) Two Important Nuclei

There are two presently existing agencies in the South End which on the basis of their fine records, seem to us to be qualified to perform a very important function in both the permanent and the interim programs. There are (1) The Children's Art Centre and (2) The South End Music Center.

We would consider them separately.

1. The Children's Art Centre

The Children's Art Centre, over a long period of years has, under skilled and devoted leadership, accomplished some outstanding results with a relatively limited number of children largely between the ages of eight and fourteen years. Limitations of space and facilities have also determined and confined the media used to close range drawing, painting and collage, though inventive devices are used to extend to the utmost the very cramped but very attractive quarters. Since space does not allow for kilns and wheels, modeling is limited to the use of plasticene. The results accomplished, in view of limitations, would seem to warrant an extension to freer ranges of teaching and a much extended age range, to the teen age group, as well as adults, through morning and evening use.

The current and acute unrest of youth, their dearth of life experiences which prepare them for adult responsibilities, make a clear call for creative opportunities to challenge their vigor and drive. Much of their social rebellion has been seen to derive from need of more satisfying outlets, and with more enduring results. (See Higher Horizon material and Dr. Nathan Cohen's paper appended.)

However well the services may have filled the needs of the past, and however fine the concept was for that period, services today must constantly be re-evaluated in relation to community needs. To leave out the teenager at this time is to ignore the desperate need.

So with many adults the vocational demands fall far short of fulfilling their potential and they reach for more constructive leisure time activities where they may find enrichment and meaning for their lives.

Perhaps we should again state that our concept of a cultural arts program is one of continuing education, regardless of the age level at which it is initiated.

2. The South End Music Center

The South End Music Center is another highly valuable cultural agency, with a long record of musical teaching that could, with additional facilities and staff, become much more useful to the larger community, as well as to its immediately surrounding area. We would wish to see a full time director, and the teaching period extended from $\frac{1}{2}$ to a full hour. We would wish to see its individual teaching capacity extended and particularly its musical group programs, such as orchestras, operas, chamber music groups, ensembles, choral organizations, etc. In this way much closer relationship between participating parties could be the means of enlarged social experience and education. This could enlarge its cultural impact importantly, and would tend to attract a higher level of teaching staff. We would suggest that the Board and the director address themselves to a self evaluation to determine whether or not too large a number of student teachers are now carried on the staff, whether or not there are teachers of long tenure who have outlived their term of genuinely competent

teaching, whether or not certain teachers are employed who are definitely low in qualifications and could not gain employment elsewhere, and whether positions are being held by teaching staff on a definitely temporary or "stop gap" basis. We recognize on the teaching staff certain teachers of outstanding competence.

During this exploration we have found these two agencies comparatively little known in the larger community. Closer scrutiny reveals a commendable standard of work, and leads us to recommend their extension. If they could fill the gaps here indicated they could become very valuable nuclei in the two skill areas which they represent; the visual arts and music, to operate both in the interim and the permanent plan.

Their willingness to do this and the measure of their enthusiasm for their new task would determine their ability to play the nuclear role.

Some statistics of these two centers are here attached.

The Children's Art Centre

The usual attendance and enrollment statistics are not available. We are told however, by Miss Dempsey, the director, that the present enrollment runs between 350 and 400 children per year and that the annual budget is \$12,956.

The South End Music Center

Total annual budget	\$42,850
Total number students	561
Part time teachers	46
Full time staff	2

Distribution of Students

Boston Proper	78%
South End area	13%
Metropolitan area	9%

(f) Cooperative Functions

As the interim program gets underway, its director, its associated committees and its various teachers will find many ways of cooperating with the existing cultural and educational institutions and programs, to the benefit of the "seeding" group. Extended attendance at concerts and forums in the Jordan Hall series at the New England Conservatory of Music, at drama productions of colleges and universities (Tufts, Boston College, Boston University, Harvard, M.I.T., Northeastern and Brandeis), as well as rehearsal privileges at the above places, will provide substantial means of building group interest and art education. So will the wider use of the Esplanade Concerts, the Arts Festival in the Public Gardens and of the Sunday concerts in the Gardner Museum. Going to the Children's Museum, the Science Museum and the Fine Arts Museum should come to be regarded as regularly recurring experiences. Participants should be shaken from their insular ways and be educated to think of every good thing in the city as belonging to them--and to reach out to get it.

There should be listening groups for channel 2 programs as well as for those of occasional merit on other channels.

It will be seen that the Art Center here proposed duplicated no areas now operating but could become highly supportive of other cultural facilities now operating but used by too small a part of its people. They would in the long run gain from a wider base of use and understanding and in long term support.

IX. OTHER CONSIDERATIONS

Relation of the Arts Center to:

(a) An Arts Council

Although there appears to be on the part of Boston's art patrons some consideration of the forming of an Arts Council which would endeavor to coordinate various art projects in the city, it would not seem that this study should concern itself with this possibility, other than to note that such councils are under consideration in several American cities (San Francisco, Chicago, St. Louis, Cleveland). Should such a council be formed here it would seem that the Arts Center here under consideration should be linked to it in some functional way.

(b) Promotion of Art Education

It would be compatible with the interest of the Art Center that it should concern itself through its Board and Committees with the extension of art education into the public school system, into city recreation programs, into the programs of social agencies, in the libraries, etc.

(c) National Organizations

Connections should be sought with such national organizations as: National Conference on the Arts in Education, American Educational Theatre Association, National Theatre Conference, Childrens Theatre Conference, National Association of Schools of Music, etc. Through such contacts could the Board, its committees, its staff and its membership continue educating itself for its serious task.

X. THE TASK

It is one thing for a large number of Boston's people to declare that a thing is needed, even desperately needed. It is another thing to bring it to being.

Does Boston want this Center?

Are the costs too great?

Are there too many other demands already in the hopper?

Are we too weary--or too timid-- to set out to get it?

Is there anything else that is more important than salvaging our human resources through the creative force of the arts?

Does it matter, this sweetening of our life with the beauty of creative work?

From any point of view it is not an easy task. There isn't much about the whole operation that is easy. The director of this center will have one of the most demanding tasks in this city. It will demand his full time, his full energy and constant creative thought. But it is likely also that it will be about the most exciting job in the city and return an abundance of the prime satisfactions of living.

It would seem to us that even the ablest director combined with the efforts of an excellent and devoted Board of Trustees is not going to be able to get this concept translated into a working center.

One other person seems to be needed. One man, young in spirit, fearless, wise, accustomed to making decisions. A man who is respected and honored in this city, a man able to get others to follow him. Such a man is probably going to be required to lay his mind and his imagination to this task--and get it off the ground. It would be well if he had a wife who could match him with her zeal and her intelligence.

For such a man we have looked as we have gone about our interviewing. Such a man we have seen. We have not asked him, for we know that this is not our prerogative. Perhaps there are others.

Who is to say that the man needed to do the task cannot be found, when the task is real--and the call is clear?

LIST OF PERSONS INTERVIEWED IN RELATION TO FEASIBILITY STUDY

Charles W. Liddell - Executive Director, United South End Settlements.

Mrs. Henry B. Hosmer - Acting Chairman, Cultural Arts Center Development Committee

Albert J. Kennedy - Former Executive Director, South End House.

Francis Bosworth - Director, Friends Neighborhood Guild, Philadelphia, Pa.

Mr. and Mrs. Joseph Walker - Everett, Mass.

Charles Fraggos - United South End Settlements, South End Resident.

John T. Howard - Professor M.I.T., Head of City Planning Department.

Warren G. Bennis - Professor M.I.T., Industrial Management.

Herbert E. Tucker Jr. - Attorney.

Solomon C. Fuller - Associate R.I.G. Division, United Community Services.

Lawrence Woodbury - Director R.I.G. Division, United Community Services.

Mrs. Elizabeth Skinner - Associate R.I.G. Division, United Community Services.

Miss Catherine Robinson - Retired Teacher, Resident South End.

Melvin King - United South End Settlements, Resident South End.

Miss Elsi Rowland - Drama Director, Roxbury Neighborhood House.

Edward Abrams - Dreyfus Corporation.

Theodore Berenson - Dreyfus Corporation.

Stanley Young - Director National Theatre and Academy, New York.

Dr. Edward Stein - Dean, School of Fine Arts, Boston University.

John Putnam - President, Boston Children's Theatre.

John McDowell - Dean, School of Social Work, Boston University.

Dr. Albert M. Sacks - Professor, Harvard University Law School.

Kalman Novak - Director, South End Music Center.

Miss Charlotte Dempsey - Director, Children's Art Center.

Mrs. Coleman Andelman - Supervisor of Home Reading Services, Boston Public Li

Dr. Harold Ehrensperger - School of Theology, Boston University.

Miss Katherine Bloom - Director, Division of Cultural Affairs, Department of Health, Education and Welfare, Washington D.C.

John McFadyn - New York State Council on the Arts.

Anthony E. Tamoosh - Director, South End Boy's Club.

Robert Dawson - Former Director, Tom O'Day Playground, South End.

Mrs. Patricia Stokes - Director, Tom O'Day Playground, South End.

Frederick O'Neal - Member of New York Chapter American National Theatre Arts Academy.

Ralph Coleman - Editor, The Boston Citizen.

Henry P. Newell - Estabrook and Co., Treasurer United South End Settlements.

Dr. John R. Watts - Assistant Professor Theatre Education, School of Fine and Applied Arts, Boston University.

Mrs. Dorothy Scott - Director, Harriet Tubman House.

Isaiah Owen - Businessmen's Club, Harriet Tubman House.

Dr. Theodore Ferris - Rector, Trinity Cathedral.

Mrs. Ruth Winfield Love - Assistant Professor Religious Drama, Boston University.

Mrs. James Howard - Delta Sigma Theta, Dorchester.

Mr. James Howard - Resident, Dorchester.

Eric Leinsdorf - Conductor, Boston Symphony Orchestra.

Dr. Diggory Venn - Director, Extension Department, Museum of Fine Arts.

Miss Virginia Fay - Museum of Fine Arts.

George J. Pierce - Attorney, Member of the Corporation, South End Music Center.

Walter Benecke - Director, Elizabeth Peabody House.

Nicholas Van Slyk - Director, Longy School of Music.

Mrs. Frederick Grace - Budget Committee R.I.G. Division, United Community Services.

Thomas J. Brown - Jobs Clearing House, Inc.

Malcolm Peabody, Jr. - Advisor to Minority Housing Committee, Boston Redevelopment Authority.

Edward Logue - Development Administrator, Boston Redevelopment Authority.

Frederick Walkey - Director, DeCordova Museum, Lincoln.

Joseph Slavet - Executive Director, Action for Boston Community Development.

Otto Snowden - Director, Freedom House.

Mrs. Muriel Snowden - Associate Director, Freedom House.

Dr. Malcolm Knowles - Professor Education and General Consultant on Adult Education,
School of Education, Boston University.

Michael Spock - Director, Children's Museum.

George Rowland - Director, Boston's Children's Theatre.

Frederick B. Taylor - Assistant Treasurer C.H. Sprague & Son Co., Vice-President
United South End Settlements.

Albert Boer - Director, Community Services Center, S.E. Housing Development.

Miss Brenda Hemmingway - Assistant Librarian, South End Library.

Miss Pearl Smart - Librarian, South End Library.

Miss Ruth D. Elder - Assistant Professor Emeritus Drama & Speech Department, Tufts.

Theodore Howe - Program Worker, Harriet Tubman House.

Ray Donnell - Director, Boston Community Music School.

William M. Hunt - Metropolitan Boston Arts Center.

Rabbi Rowland Gittlesohn - Temple Beth Israel.

Mrs. Richard A. Ehrlich - Board Member U.C.S., Chairman Inter Divisional Committee,
Board Member Boston Y.W.C.A., Dennison House.

Miss Helen Morton - Chairman, Development Committee, Board Member United South End
Settlements, Corporation Member South End Music Center.

Herbert Gleason - Lawyer, President Citizens for the Boston Public Schools.

Dr. Richard Rapacz - Assistant Professor, School of Education, Boston University.

Mrs. Cora Schalk - Chairman South End Social Planning Committee of the South End
Urban Renewal Committee.

Thomas Sullivan - Boston City Council, Board Member United South End Settlements.

Mr. and Mrs. Gordon Thayer - Boston Community Music School.

James Mounts - Attorney.

George Farrah - Chairman, Urban Renewal Committee in the South End.

Frank Havey - Director, North End Union.

Robert March - Director, Norfolk House.

Dr. James F. Baker - Director, Division of Continuing Education, Boston University.

Miss Elma Lewis - Dance Teacher, Roxbury.

Dr. Adelaide Hill - Director, African Studies, Boston University.

Richard Green - Project Director, South End, Boston Redevelopment Authority.

Ephron Catlin - Senior Vice President, First National Bank.

Victor Lutnicke - Vice President, John Hancock Company.

Wilbur Bender - Director, Permanent Charities Fund.

Miss Aimee Lamb - President, Children's Art Center Council.

Miss Rosamond Lamb - Member of Corporation of Simmons College.

Very Rev. Michael P. Walsh - President, Boston College.

Leo T. Baldwin - Resident, Charlestown.

Dr. Abram L. Sachar - President, Brandeis University.

Dr. and Mrs. Kenneth Wolfe - Residents, Newton.

Miss Janet Truman - Student, Boston College School of Social Work.

Dr. Joseph Rogers - Assoc. Professor Tufts University School of Medicine, Physician
Pratt Clinic - New England Medical Center.

Nelson Aldrich - Co-founder and Chairman of the Boston Arts Festival.

Miss Alice Griffiths - Director, Roxbury Neighborhood House.

Msgr. Francis Lally - Editor, The Pilot, Chairman Boston Redevelopment Authority.

Stanley Myers - Architect, Board, South End Music Center.

Miss Sarah Sprague - Registrar, South End Music Center.

Felix Wolfes - New England Conservatory of Music.

James L. Harris - President, Cambridge Community Center.

Mrs. Gertrude Lippincott - Dance Instructor, Chatham, Mass.

Alan Morse - President, U.S. Trust Bank.

Mrs. Alan Morse - Vice President United Community Services.

Kelly Anderson - President, New England Mutual Life Insurance Co.

Mrs. Dorothy Bisbee - Citizens for the Boston Public Schools.

Luther K. McNair - Executive Secretary, Civil Liberties Union of Mass.

Mrs. Frances White - Dedham, Mass.

Sidney Rabb - President, Stop and Shop, Action for Boston Community Development Board.

Chandler K. Garland - First National Bank, Board United South End Settlements.

Sidney B. Smith - Director, Boston Center for Adult Education.

Mrs. H.W. Hogarth Swann - President, South End Music Center.

Kevin White - Secretary of State, State House.

Ralph Lowell - President, Boston Safe Deposit and Trust Co.

William Belanger - President, Textile Union, AFL-CIO.

Thomas Deely - Boston Redevelopment Authority.

Dr. and Mrs. Michael Klein - Brookline.

Miss Helen Hall - Head Resident, Henry Street Settlement, New York.

William Flaherty - Director, Jamaica Plain Community House.

Edward Martin - Assistant to Secretary of State, State House.

Mr. and Mrs. Charles Gushee - Belmont.

Miss Fannie L. Allen - Staff, United South End Settlements.

James A. Drought - Boston Redevelopment Authority.

Robert Morgan - President, Boston Five Cent Savings Bank.

Dr. Marston S. Balch - Chairman, Speech Department Oratory and Drama, Tufts University.

Peter B. Greenough - Financial Columnist, The Boston Globe.

Erwin Criswold - Dean, Harvard Law School.

Perry Rathborne - Director, Boston Fine Arts Museum.

Richard Nichols - Attorney.

Mrs. Inez Himes - Resident of Dorchester.

Charles A. Birmingham - Attorney.

Ewing Riley - 270 Park Avenue, New York City.

Mrs. Keith C. Steele - Junior League.

Mrs. George Marks - Winchester, Mass., Member Council Children's Art Center.

F. Douglas Cochrane, Attorney, President United South End Settlements.

From "Neighborhood Goals in a Rapidly Changing World"

"We were proud at one time of the fact that we contributed to the thought that man does not live by bread alone. Then we began to discover that man doesn't live by psychology alone either. More recently people have been trying to develop the thesis that man lives by sociology alone. What we are groping for is how to put these dimensions together to meet complex problems."

Nathan Cohen, Associate Dean
New York School of Social Work

Settlements were a ripple on the wave set in motion by the overthrow of what historians call "the old regime". The French Revolution, the upheaval caused by the Industrial Revolution and even the 19th century novels of Dickens prepared the public mind for settlement philosophy. The social reforms worked for and accomplished by settlement "pioneers" were obvious and uncomplicated, understood and acclaimed. As part of early settlement philosophy every possible means was used to relate settlement neighborhoods to the wider community and to lessen their feeling of alienation from society in general. For this reason as well as for enriching the lives of settlement neighbors, cultural and other broadening experiences were an important part of agency programs.

After World War I, in the boom years preceeding the Big Depression, settlements rested on their laurels and concentrated primarily on building centered programs of recreation. Recent criticism of this period in settlement history is not completely justified, since many values experienced in these programs were carried into the neighborhoods by the people themselves to take root there. Social Work is like that. It is a force rather than an operation.

In the thirties, out of respect for the Depression, practically all so-called cultural activities were eliminated from settlement programs as "frills". Differing from this point of view, the Roosevelt Administration set up Federal Arts Projects not only to provide employment for artists but as a support to public morale. World War II followed the Depression and when peace was declared it was found that settlement philosophy had undergone a drastic change.

The Group was now the enriching agent. It was believed that "group tone and process" could bring about "the maximum development of the individual". A similar philosophy in case work developed the technique of the "passive interview". In order to be valid, everything had to be initiated either by the Group or by the client. The worker must be no more than an "enabler". Microscopic examination and recording of intra group relationships was the new credo, learned almost word for word from clinical psychology. Complete alienation from the wider community was desirable since "neighborhood mores" were to be respected and allowed to suffer no alteration.

At the same time and probably as a result of the concentrated war effort, the responsibility for fund raising had been taken over by a Community agency. Along with this responsibility and ostensibly to effect a fair distribution of the money raised, an authority over the agencies receiving such support

was created, which often encroached upon the rights they had formerly enjoyed. Headworkers became Executive Directors and their administrative duties in connection with the central organization began to take many hours of their time. In this pattern, the success of settlements was to be measured by statistics and other reports of a similar nature much as the state of health of a factory is judged.

It has been said that for realism not to be a word devoid of sense, all men must have the same minds and the same way of conceiving things. To survive at all, settlements had to accept the realism of the holders of the purse strings. There were soul-searchings and surveys and as a last gesture of freedom, much time and thought were spent in discussing the "intangibles" (see note below) and in trying to evolve an exact definition of a settlement. Centralized power always results in politics and though murmuring and dissent may still be heard at times, settlements have "joined the party".

How settlements will participate in the new sociological complex must be worked out primarily by Executive Directors and Boards with the approval of the central authority. Here still other "realisms" will have to be accepted since the arena will be an area in which politicians, professional planners, industrialists and a remote Federal Government will have a stake.

To allow building centered programs to deteriorate at this time will be to sacrifice what has been called "social well-being on a retail basis". This could jeopardize the hoped-for success of the new sociological approach since people at loose ends would not know how to accept or use a better organized community. According to statistics and following the current trend toward standardization, Group Work is now the mainstay of settlement programs. Volunteers are depended upon to supply most of the diversity which specialized interests give, for at the present time, employed program workers are only less rare on settlement staffs than detached workers. The recognized lacks in volunteer leadership are limited skills and experience in the majority of cases and little possibility of continuity. While a child may be given a multiple choice of activities carried on under the supervision of a trained Group Worker, the actual result may be a round of contacts with various individuals, none of whom see the contents of his mind well enough to help him put some order into them.

Note: An artist has no difficulty in understanding what is meant by "intangibles". To quote from a philosophy of art: "Visible forms - lines, colors, proportions etc. - are just as capable of articulation, i.e. of complex combination, as words. But the laws that govern this sort of articulation are altogether different from the laws of syntax that govern language. The most radical difference is that visual forms are not discursive. They do not present their constituents successively but simultaneously so the relations determining a visual structure are grasped in one act of vision. Their complexity consequently is not limited as the possible complexity of discourse must be. An idea that contains too many minute and yet closely related parts, too many relations within relations, is too subtle for speech. A language-bound theory of mind therefore rules it out of understanding and the sphere of knowledge. By generalizing from linguistic symbolism to symbolism as such, we are easily led to misconceive all other types and overlook their most interesting features. These two forms of expression, the discursive and the presentational, are both valid for the communication of ideas.

Part of the initial settlement philosophy was communication between settlement neighborhoods and the wider community. Growing professionalism of settlement workers has tended toward their seeking the society of their colleagues and sharing their mental outlook. Techniques of the psychological era, such as the complete objectivity sought in all contacts and the frowning upon empathy as "identification" have driven settlement neighbors away from the sort of relationships which might lessen their feeling of alienation.

There is a growing realization now on the part of settlements that something has been missing. Social legislation and trade unionism have done much to improve the material welfare of settlement neighborhoods. Yet these larger budgets have not been able to cure unhappiness and unrest. In this so-called "space age" when 200 counties contain one half of the country's population the mission of social work seems to be community organization for successful group living. Mobility of population is a present characteristic of society. In the search for they know not what one place is found to be much like another because of standardization for efficiency which marks the new mode of urban living. Jobs in centralized and highly organized industries offer no opportunities for individual initiative. Work is repetitious and impersonal.

To be therapeutic settlements should break out of this pattern of standardization. Their activities should begin to offer some chance for individual expression. There is little chance that this pattern will be changed for the average person. Therefore compensation and relief from its monotony should be provided wherever possible. A great effort should be made to have each activity a thorough and qualitative experience. Time and space are essential for this. There should be diversity within limits. A too-full program can be as frustrating as a too-meagre one. To add to the vitality of the program, each worker should be given opportunity and authority to use his own initiative, the only limits being set by financial resources and the necessity of not encroaching upon the time and space belonging to another activity. This is something that is very easy to do. It is best prevented by a well thought out program and an office schedule kept up to date and available for consultation.

One hundred and sixteen individuals have participated in the activities which are in my area of responsibility. This has meant a very tight schedule since it has all been direct leadership - so tight, in fact, that keeping up with the routine was all I had time for which has left much of it in an unfinished state.

In considering the teen-age part of my program there are several observations that I should like to make. Since families are seldom home-centered now the social relations of teen-agers are limited almost exclusively to their peer groups. Of course there is a natural urge in this direction but to let it develop to the point of segregation of this age group is not desirable. As a group they are as much without a place of significance in society as the aged. There is little or nothing that teen-agers have to share with adults in their daily lives. Adult night is the party from which the Friday night Group always gets the most pleasure. If adults would reciprocate by admitting them to adult councils as auditors the feeling of isolation which they have from the rest of the community might be dissipated to a degree. Incidentally we need many more Mrs. Cates.

Educational Theatre has none of the artificial glamor which popular conception gives to the "stage". To say that it deals with intangibles after the manner described in the note on page two (page forty-six) would be as near the truth as we can get, I suppose. To quote from an article written by an educator: "Dramatics is a way of making concrete the ideas that would often be hopelessly abstract or remote and thus can appeal to youth who would find these same concepts in print too much for them". In this type of theatre, ideas can be discussed and mulled over objectively. Character types can be recognized and explored by acting out as well as through words. Relationships and conflicts between characters may be recognized and considered. Imagination is given scope and thinking on their own level is often done with surprising clarity and objectively in dramatically conceived situations uncomplicated by personal involvement. Needless to say, the possibility for therapy here is very great.

To fulfill itself the activity should not stop at this pot-boiling level but should go on to really creative expression. When and if this should be possible, the values involved, both ethical and aesthetic, will never again be lost. My greatest need is an assistant who has an understanding of the process and a fair degree of theatre know-how. Working alone is difficult principally because so many things have to be done simultaneously. This being the real crux of the problem, cutting down on the numbers allowed to register for the activity might relieve certain pressures but it wouldn't remove the basic difficulties since the process even in the class and rehearsal stages is not done best piece by piece if unity is to be achieved. Volunteer help or help which is not too aware of the total process can be a liability. Much of the most essential work could be classified only as drudgery and the inexperienced or uninvolved person tends to avoid it if possible through lack of insight into the relationship of the parts to the whole.

There seems to be a growing interest in this form of experience among house membership. Creative Dramatics is receiving increasing recognition as a way of educating that part of the human being which usually has to shift for itself. Because of this, there might be the possibility of having a student in training. The investment of time and space in this activity must be decided on the basis of its estimated value to the total program.

THE ROLE OF THE ARTS IN THE SETTLEMENT PROGRAM

---A REAFFIRMATION

We believe that an unchanging purpose of the settlement is helping man in his quest for significance. Jane Addams said, "The arts give us the opportunity to revitalize life itself."

Art then is vital to the core purpose of the settlement.

Art revelation was the prime tool in unlocking the individual in the early settlement movement. The enduring values of art still lie at the core of living, not on the periphery. Through art, horizons are broadened, a quickening for learning is kindled, energy is released, and a tone for living is established.

Bringing together people of differing backgrounds, the arts provide a stairway of social mobility. They have proven themselves to be equally valuable for every cultural level, and can become the bridge for communication between all segments of society. They also are a powerful social weapon on the side of beauty, for building individual standards of taste, in home and in city planning. Through art the individual can gain great satisfaction and find a medium for his natural creativity; he becomes self-disciplined as well as "group-disciplined". He learns limits--of his own abilities, of materials, and of time itself. He becomes sensitized to beauty and to his fellow man. Through art the deprived child can acquire the cultural background essential to successful schooling in his early years and to enriched living in the years of maturity.

To achieve these values, a settlement must provide an atmosphere receptive to the arts. The settlement executive should accept the responsibility for providing an atmosphere of quiet and leisure in which creative discovery can be realized for the individual and shared with the group, and for setting a tone in which beauty may thrive. The ends and goals of the art program should be shared with and accepted by the entire settlement staff and board, and interpreted with sensitivity to the entire community.

Progress in the arts should be regarded as a growing process.

When a play is performed, a painting or sculpture exhibited, it should meet the highest standards possible. The executive should guide the arts program to be only as large as it can be strong.

The arts staff must meet equally high, if different criteria, as is demanded of other professional personnel. In order to attract and retain such personnel, the arts must have equal status with all other departments of the settlements. The teacher of the arts is a specialist as is the professional social worker, clinical psychologist, or other persons of professional discipline, and all must work together for the common good. This statement is based entirely upon quality and purpose. The size of the staff or building or budget has no relevance to these criteria.

The smallest settlement, with one or two staff people a few sessions a week, is equally responsible for adhering to these standards. One or two hours of excellence is more valuable than a day of mediocrity. The arts staff are the apostles of the settlement's purpose, to help each individual find significance in life.

This committee, at the close of its period of intensive survey of the arts, sees through their extended use in the settlement program an opportunity for the settlement movement to play a unique role in the nation, which now finds itself face to face with the necessity for largely extended educational experience for its people.

Issued by a committee of the Arts Conference,
Training Center at Hull House of the National
Federation of Settlements and Neighborhood
Centers - November 1962

Francis Bosworth, Chairman
Paul Jans
Russell W. Jelliffe
Rowena Woodham Jelliffe
Mary Palmer

52.

THE ROLE OF THE ARTS IN NEIGHBORHOOD LIFE

Opening remarks by Frances Bosworth
at NFS Training Center, Hull House, Chicago,

Monday, November 12, 1962

(Note: This was not intended to be a published paper but remarks to stimulate discussion. The thoughts expressed are drawn from many writers not mentioned. Chief among these are August Heckscher and Loren Eisley, to whom I am indebted. F.B.)

I

All of us have had a knowledge of art long before we knew anything of settlements. Friends Neighborhood Guild was only the third settlement I had ever entered. When I was in college I visited Hull House during Christmas vacation, 1926, and I bought a few pieces of pottery and some prints. Later, during the Depression, I was National Program Director for the WPA Federal Theatre and I visited Karamu House where we were ordered to cut all non-card carrying Equity actors off the Theatre Project. Russell and Rowena Jelliffe and Hallie Flanagan and I worked to save the project at Karamu and we got the non-pros on the National Youth Administration Project. For some reason none of the many declarations of Human Rights mention a man's right to be an artist. Some time later, in 1940, I brought the Karamu Dancers to the World's Fair.

It was not until November 1943, nineteen years ago this month, that I became Director of Friends Neighborhood Guild, which the Quakers asked me to do as war work with the understanding that it was a temporary job not to exceed three years. It seemed the Guild needed everything, but the first two staff people I hired were Paul Wiegardt and his wife Nelli Bar. They came December 1, 1943, a month after I did. Paul started the art department and he is now an outstanding teacher here at the Art Institute of Chicago School. Nelli is a sculptor and teaches at the Museum School as well as Illinois Institute of Technology. This past weekend I've been negotiating with a young man to start a Children's Theatre and when I return I hope to hear that I have the money to pay his salary.

II

The letter announcing this conference began with the sentence, "For the past two decades the cultural arts have played a diminishing role in settlements and neighborhood centers." If this is so, it is a strange phenomenon in terms of our history. Ten years ago at our National Conference in Cleveland there was a session on Housing and Redevelopment and there were less than ten people in attendance, yet a session on the arts had an overflow audience. I'm sure the reverse would be true today. But maybe the arts aren't doing as badly as we think. But it is quite true that the status of the artist has diminished in the settlement.

Arts were a vital part of Toynbee Hall and the Whitechapel Art Gallery was the cause of the first trouble of the first settlement house. The Sabbath Society protested that the gallery was open on Sunday; the Bishop sent a memorandum stating that he agreed with the objectors; and, the gallery continued to remain open. This was prophetic as the settlement has found itself in the role of the iconoclast through the years, or, as Jane Addams said, "Sooner or later the settlement is bound to alienate everybody."

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The first building to be erected here at Hull House was the studio and gallery which Canon Barnett dedicated in 1892. University Settlement in New York City, the first settlement in America, and South End House in Boston arranged exhibitions of pictures, and, along with all the early settlements, used the seven lively arts as their chief program adjunct. The first social action we know of in our early settlements was organizing protests and petitions to get museums open on Sundays and some evenings so that the working people could enjoy the cultural life of the city.

Many of the great concert artists came down to the settlements to give concerts. Music lessons were offered in every settlement and by 1939 ten per cent of the settlement membership were taking instruction in music. Frederick Keppel, writing in President Hoover's volume, "Recent Social Trends," reported: "There are 21 school music settlements with 5500 students and 150 other settlements offering incidental opportunities."

The settlements, too, were active in getting music and dance and painting into the public schools. This was social action on the neighborhood and the national level. It may well be that the success of this effort is responsible in part for the decline of classes in the arts.

I don't think we can assess the role of the Arts in the settlements entirely by counting the number of members taking painting and singing and dancing lessons, or putting on plays. Maybe we have done our job better than we think and art pervades more of everything else we do. As I visit settlements today I no longer see the displays of those dreadful "artsy-craftsy" objects. The furniture made in the shops, the dresses in the sewing classes, and weaving and decorations are generally of good design. They usually reflect taste and a feeling for color and form. This is art in the settlements. Of course, classes in the arts and the influence of art in other program is not mutually exclusive. They can better go hand in hand. I believe that there was never a time so important as now for a renaissance of art in the settlements as a vital conscious part of the settlement life. To examine this statement over the next three days let us agree on what we mean by "art" and what we consider to be the settlement purpose today and in the foreseeable future. This sounds formidable but I would rather try to define art than a settlement. But we can agree on the settlement purpose.

III

What do we mean by the arts? John Maren said:

"Art is not concrete, is not abstract, is not realistic, is not anything but just plain art; a something which exists within sensitive people. Brother, you must have some of the sensitive within you: nourish it, cherish it, make it grow."

My favorite definition of art is by Thomas Beer in his introduction to "George Bellows: His Lithographs." Beer was commenting that Bellows was not accepted earlier because of his subject matter: prize fighters, the Bowery and the Lower East Side. People said that such subjects weren't "art," and Beer commented that subject matter had nothing to do with art. "Art," Beer said, "is the illusion of man that he can conquer both himself and time."

We think of the Age of Pericles as civilization's highest point of artistic achievement, yet unlike the Humanists of the Renaissance the Greeks did not believe that an individual could make of his life a work of Art. They looked upon nature as

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their source from which their deepest wisdom about life, the world, and their immortality could be derived. By contemplating the Universe around them, searching out Nature's regularities and harmonies, they believed they could come to an understanding of their own reason for being. It was the art of their living which found expression in their drama and sculpture and architecture. The link between art and life is of fundamental importance. Without it art loses its relevance and inner fire, and life loses its capacity to interpret itself.

As the philosopher turns to the Greeks, so must we, as settlement workers, sooner or later refer to Jane Addams. She said:

"The Arts give an opportunity to revitalize the very art of living itself. We may drink from a fountain into which are flowing fresh waters from remote mountain ranges which only the artists could have discovered and made part of their familiar world."

At another time she wrote:

"It is the function of Art to preserve in permanent and lovely forms those emotions and solaces which cheer life and make it kindlier, more heroic, and easier to comprehend. Art lifts the minds of men from the harshness and loneliness of their tasks, frees them from a sense of isolation, loneliness and hardship."

August Heckscher in "The Public Happiness" writes:

"The split between Art and Life is not in the nature of things.

The pure forms of art seemingly exist for their own sake, still retaining representative character. In great ages they do so directly and unmistakably. Even in periods where art seems without relevance to men's daily strivings and concerns, it continues to reflect the deeper values of the common life."

IV

If art then is the expression of man's striving which reflects the deeper values of the common life, if it is the illusion of man that he can conquer both himself and time, is this not the heart of the settlement purpose? Let us look deeper than day nurseries, and housing, and delinquency, and problems of race and culture. These too are problems and media through which we can work out our deeper purpose.

Heckscher says that the reason for writing "The Public Happiness" came out of an international conference in Copenhagen.

"A young Dane got up in the back of the room and said, 'It's all very well to talk about solving the material needs of people. But these are not the real needs of our Society. The real problems are deeper--boredom, loneliness and alienation.'"

Leisure today often consists of mass spectator orgies and mass boredom. We could well become a race of leisure time illiterates. The social order has become increasingly classless as our distributive economy has linked the interests of capital and labor, and of producers and consumers.

At our settlement conference in Cleveland last May, Robert Weaver said:

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"Once the problems of cities were of life and death. The important people were the firemen, the policemen, the sheriff, and the militia. Today our concerns are comfort, convenience, and well-being; and the planners and social workers are in the forefront."

Unless we think of art as our key to the expression of this era, God help the people-- and the planners and social workers too. People will be relegated to a world of goods, gadgets, and psychiatry. The aim of many of our professional social workers today is to move the poor and disoriented into what is referred to as the all-embracing Middle Class. Everyone is in the Middle Class today. Wealth or poverty seems to be no bar. But the poor are with us even in a classless culture.

Michael Harrington, in his excellent book, "The Other America," says that poverty is a way of life for 40 per cent of the American people. He remarks that we have the most invisible poor in the world. They are usually overweight from starch diets; clothes are the cheapest commodity in our economy and they are quite well dressed; and no one sees where they live. Expressways and turnpikes bypass the mill towns and both the urban and rural slums of America. Yet no country in Europe has 2% unemployment today while our unemployment never falls below 5%.

But what do we mean by holding up a phoney image of the middle class to our members? We are trying to sell them a set of values which were the values of the middle class --once-- when there really was a middle class. Those values were:

1. Belief in God and identification with a religious faith
2. Education
3. Respect for property
4. Cleanliness--personal and in the community
5. Economic dependency with a man wage earner who is the head of the house.

Do we really believe that these are the tenets of the bulk of society today? Of course they're not, yet we're trying to sell a past illusion. Today it is split level homes for slip level people. Never have so many of us pursued the appurtenances of "gracious living" and never have so many ended up in tension and despair. I heard a clergyman of the Main Line tell a Rotary audience that the ABC of suburbia is Adultery, Booze, and Crabgrass. Surely this is not the image we hope our members will attain. Certainly not. Our task is to help to awaken the well-spring of the meaning of life.

Harrington says of this point:

"In former days it was possible to live in the slums and not be a slum dweller because many lived in a culture of hope. Today they are pessimistic about everything... They are the victims not the happy savages of the Affluent Society."

John D. Rockefeller III, Chairman of the Board of Lincoln Center for the Performing Arts, said:

"In community development we must always remember that it is not enough to widen streets; we must widen the opportunities of the people for a fuller life. It is not enough that we raise new buildings; we must raise as well the aspirations of the people."

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We settlement people, we social workers, have put our faith in methods and problem solving rather than in awakening people to their inner aspirations. Years ago it was the Chicago sociologists who preached that bad environment was the evil of the world. This crusade culminated in our low rent public housing program--and it is only just that last month Chicago dedicated the largest public housing project in the country--two miles of it--28,000 families--and the common denominator, the tie that binds these 100,000 people is that they are all poor and they are all Negroes. And we talk of integration in Mississippi!

Then remember when we believed recreation was the cure for delinquency? That didn't last so long. But we have always had an answer. It wasn't long ago that we believed man would be saved by group work--now it's indigenous leadership and urban renewal.

James Thurber in the introduction to his last book remarked that at a lecture a woman asked: "Don't you think things are getting better?" "Madame, I replied, things can take care of themselves. What I am interested in is people."

The settlement should be interested in people and the one unchanging purpose of the settlement must be to help man in his quest for significance. This can only happen if life and art go hand in hand. If this is not our purpose we will be disposed by our own knowledge.

V

I believe this is our purpose--more than we realize, but we should know it. We should be concerned with art itself as well as its media, and I should like to give some few examples of art in the settlement. I do not know other settlements at first hand but I should like to report what I believe to be their programs.

I have visited the Children's Art Center at United South End Settlements and this is one of the most delightful experiences I have had. Of course Karamu House is the chief reason many of us are willing to go back to Cleveland so many times for National Conferences. Perhaps these two centers most completely exemplify all I have said of art and all I hope for the rest of us. I know we will hear much more about Karamu House in this conference.

The Lighthouse in Philadelphia has an Arts Camp and this too is a possibility for any settlement with a camp. Also we will be able to hear about the arts camp in these sessions. Neighborhood House in Louisville, Kentucky, has an outstanding pottery department, and James Weldon Johnson Center on First Avenue in New York has developed Jefferson Plaza into an outdoor cultural center. Union Settlement Music School, in fact all of the Music Settlements are flourishing and have the highest standards for faculty--not just as pedagogues, but in helping people to make music. The new development in music settlements is in their extension services to other settlements, YMCA's and YWCA's and public housing projects. East Side House in New York is dedicated to the belief that the arts are the medium for developing the individual. Hamilton-Madison House in New York also uses the arts for brief group experiences for almost all members.

One house I should like to mention especially is Henry Street, which has a music school, a theatre, and a splendid pottery department. But they have demonstrated how art can stimulate social action. Helen Hall was concerned for the bleakness of the nearby public housing project, and through the Henry Street board members they raised some \$20,000 to put a tremendous mosaic mural in the community room. I was

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at the dedication and the Federal Housing Administrator said that henceforth all projects would have to spend 1% of their cost on art work. This is a high type of social action and in our best tradition.

I do know something about our Guild program and we believe in both the direct and indirect uses of the arts. We have an art gallery with changing exhibitions of the works of young painters, a concert series of serious music, a jazz workshop, special films and classes in all of the media. The head of our art department is called a painter in residence as we give him a private studio and he is expected to continue to paint. Last year we had a composer in residence on somewhat the same basis but this did not prove successful. But it is as art permeates other program that we are also effective. Painting U-Haul-It-Trailers to look like circus wagons for our Play Parade, illustrations in every thing we put out--and pictures all over the settlement and in every office--all painted by members. We have used all the devices of good theatre in bringing gang leaders together to settle their differences.

I'm sure we'll hear of many uses of art in this group: photography, making movies in the settlement, furniture design--yes and neighborhood planning, especially when it is the expression of the people and not that of the planners with their little green sponges for trees.

VI

Let the settlement understand its true purpose and art becomes the great medium of expression for everything else we do. Our concern is People. It is the reason for our being and must always remain so.

Deckscher remarks: "We look backward in time and see farther than man has ever seen before--but we stop with the present. We think that with our passing the earth will be dark again."

It is only through the arts that we can help people to search for the true meaning of their existence, the meaning of truth, and the way we can discover one another and ourselves. We have engaged gigantic resources in our attempts to conquer outer space and reach Jupiter and the moon, but the farthest distance to be conquered will always remain the distance from one man to another. Art can help conquer this distance by helping man in his quest for significance.

Possibly some settlement house looking for an appropriate motto to put over its door will use the words of Auden:

Enter the street of some of your dreams.

From Higher Horizons

Progress Report - Board of Education of the City of New York

January 1963 - Page 63

"The guidance and instructional programs are accompanied by a determined effort to enrich the cultural experiences of the children and to make the entire city a part of the curriculum. The value of these experiences has been too well documented to require defense. We know that most of our children have been given little or no opportunity to participate in many of the cultural activities which---develop interest in the worthwhile use of leisure time, challenge the creative intelligence, delight the spirit, stimulate the imagination and improve both vocabulary and cognitive abilities."

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A Study of the feasibility
of establishing a cultural
Arts Center in Boston.

DATE

ISSUED TO

W. C. Gilman 737

Center in Boston.

